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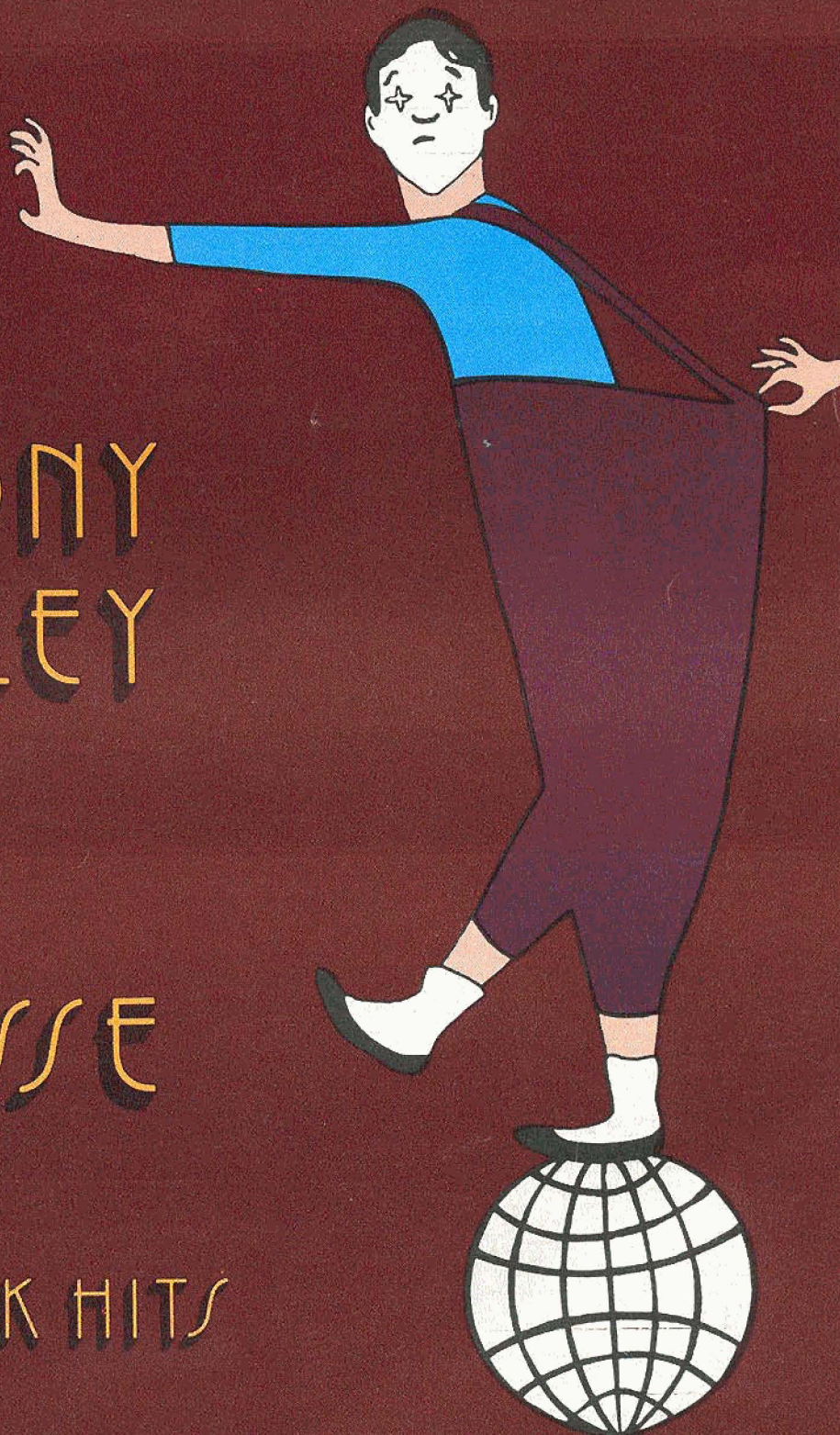

A SALUTE TO ANTHONY NEWLEY AND LESLIE BRICUSSE

& GREAT FOLK HITS

sheet music

March 1980 **vol. 4 no. 3**

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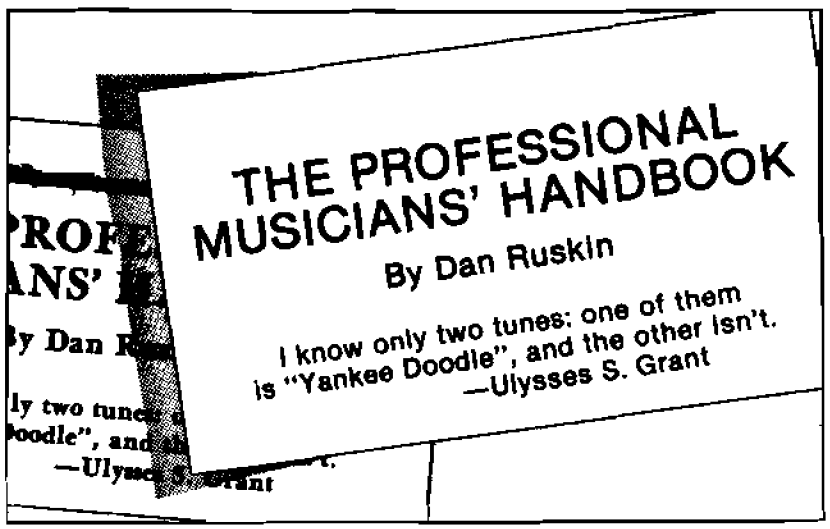
THE PROFESSIONAL MUSICIANS' HANDBOOK
By Dan Ruskin
I know only two tunes: one of them is "Yankee Doodle", and the other isn't.
—Ulysses S. Grant

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A working *professional* pianist tells you how to get started in the business of making music. *by Dan Ruskin*

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Sirs:

I would like to buy a standard (or George Shearing type) arrangement of the following songs. I have been unable to buy these through music stores in my area. Can you help me? But Not For Me; Can't Go On Without Her; Good Morning Starshine; The Homecoming; Dream A Little Dream Of Me; Everything Happens To Me; I'd Rather Be Me; Imagine; Kiss An Angel Good Morning; Lean On Me; Loving Arms; Lullaby of Birdland; Off Shore; Sails; Send A Little Love My Way; So What's New; Stella By Starlight; The Joke's On Me; With A Little Help From My Friends; You Are The Sunshine Of My Life.

Thanks

Frankie Krohn

Let's start close to home. Everything Happens To Me *is coming up in our April/May issue. How's that for timing?* Off Shore *is slated for the June/July issue. We have already printed* Lean On Me, *in April/May '79, and* So What's New, *in February '79. These can be ordered from our Back Issue Department,* THE LEGIT PROFESSIONAL FAKE BOOK *(Songbooks Unlimited, 352 Evelyn St., Paramus, N.J. 07652 — $27.50) contains lead sheet versions of* Good Morning Starshine, Kiss An Angel Good Morning, *and* Lullaby Of Birdland. *Finally, there are several large companies in New York that deal in sheet music that will either accept mail orders, or refer you to dealers who have what you're looking for:*

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New York, N.Y. 10019
(212) 265-2050

G. Schirmer Music, Inc.
40 West 62nd St.
New York, N.Y. 10023
(212) 541-6316

Sheet Music Magazine,

I would like to find a copy of the old piano piece entitled *Nola.* Do you have it in any of your back issues?

It is the advanced music form that would be the best. I would appreciate any other source of information if you do not have it.

Thank you,
Irma B. Baumann

Nola *is published by the Sam Fox Publishing Company, Inc., New York, N.Y. We haven't been able to contact them at their telephone number (212) 226-1529. However,* Nola *is contained in John Brimhall's* Piano Masterpieces, *available from Song Books Unlimited, 352 Evelyn St., Paramus, N.J. 07652, $9.95, and it is also in The Legit Professional Fake Book.*

Dear Sir:

I would like to know if you could please tell me where I could get the sheet music for organ on the song called "Tumbling Tumbleweeds." I have looked all over for it and I can't find it. Perhaps you could print it in one of your Sheet Music Magazines? I would appreciate any information you could send me on this song.

Sincerely,
Mrs. Mary O. Biggerstaff

The piano/vocal arrangement for Tumbling Tumbleweeds *can be found in 50 YEARS OF COUNTRY MUSIC, available from Songbooks Unlimited We haven't been able to locate an organ arrangement, but we'll keep looking! The song was written in 1934, and published by Williamson Music, Inc. Chappell & Co., Inc. administers the copyright now, but they were unable to suggest where we might find you an organ arrangement.*

PUBLISHER/EDITOR-IN-CHIEF
Edward J. Shanaphy

BUSINESS MANAGER
Robert Cornwell

EDITOR
Joseph L. Knowlton

EDITORIAL ASSISTANT
Lorraine Haddock

ART DIRECTOR
Kenneth Marcus-Daly

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ADVERTISING REPRESENTATIVE
Robert M. Petrey

PROMOTION/PUBLIC RELATIONS
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ADMINISTRATION
Doris Hamm
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TYPOGRAPHY
Anne Harrison

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4 April/May **5** June/July
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8 November **9** December

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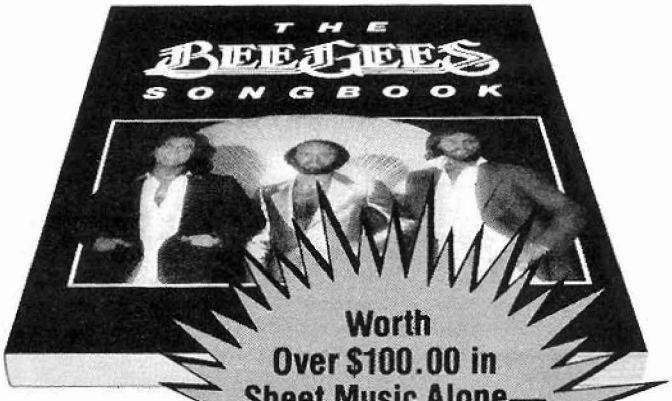

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THE PROFESSIONAL
MUSICIANS' HANDBOOK
By Dan Ruskin
I know only two tunes: one of them
is "Yankee Doodle", and the other isn't.
—Ulysses S. Grant

Music is a science to be practiced and an art to be revered.

Music is also a very rewarding business.

I can't teach you how to play but I can guide you in selecting what to play, where and when to play and how to get paid for it.

There are two groups of people I'm writing for: First are the artists and practitioners of high ambition and serious intent who may need to supplement their income and subsidize their work. The other group is made up of people who just love to play. In the business of music, there's room for everyone. (If you have talent and skill, you'll enjoy the work a little more but these gifts are highly overrated when it comes to earning money!)

If you fit into either category, you can make money in music. Since music is a marvelous mystery to most of your audience, the very fact that you are able to play sets you apart and worthy of attention and a little awe. People have always been fascinated by the making of music and it is axiomatic that pipers have to be paid.

In this business of music, your task will not be to show virtuosity but to supply a service. No more. No less. If

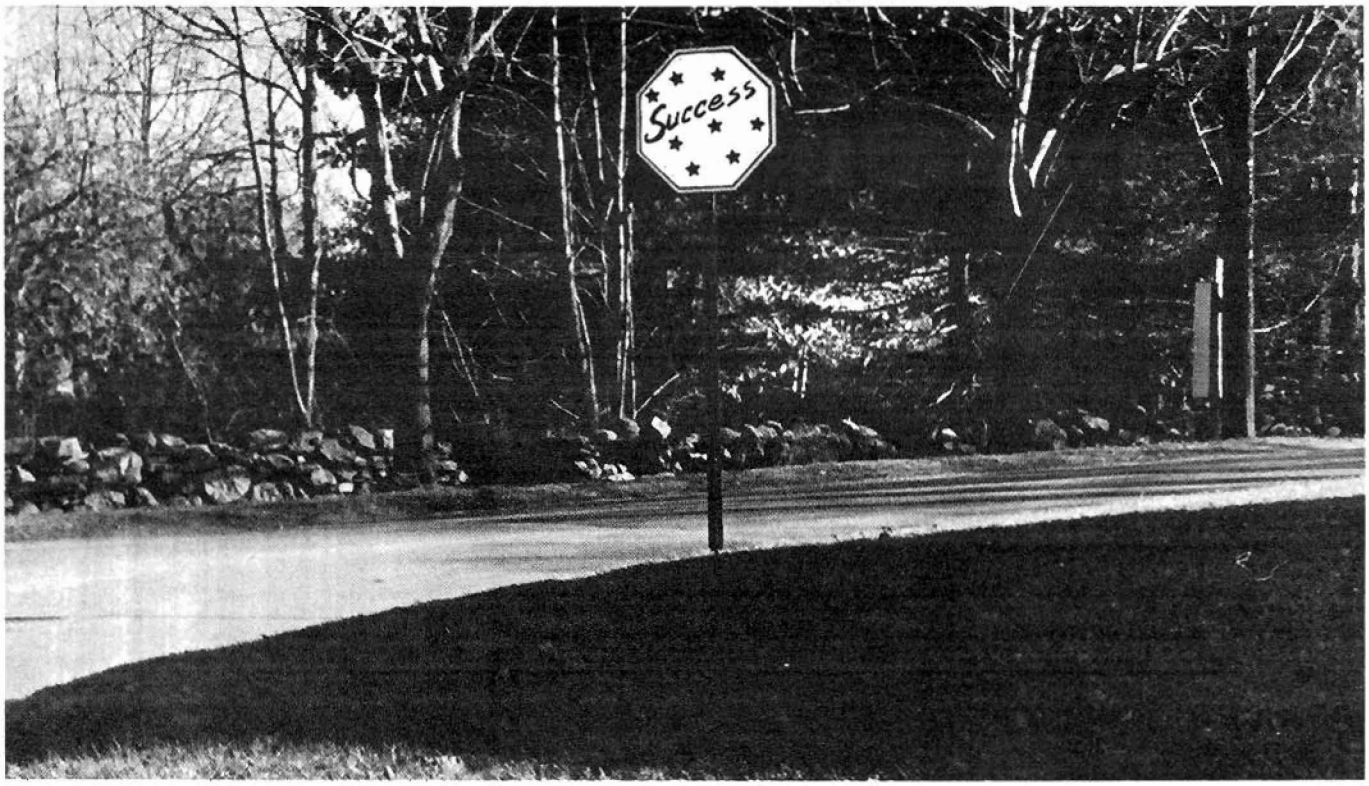

Photo by Joel Cipes

that is your attitude from the beginning, you will never experience disappointment, stagefright or boredom. Each performance will be controlled by you and defined, not by your playing ability but by your professionalism. You will build your business from respect for you as a person more than for your music.

To be a professional, you must first decide that you are willing to act like a professional and that your behaviour does not necessarily have to reflect the real you. There is a public persona that must be evolved for the purpose of making money in the music business and it takes a real commitment. Those of you in the First Group — the serious ones — must have the correct attitude that playing trash for money only works when you apparently enjoy doing it — that you're not swallowing your pride or selling your soul. (Noel Coward once commented that there is nothing so powerful in the world as the power of a cheap song!)

The music business is a great equalizer. The really artistic virtuosi in the First Group have exactly the same chance for the job as the thumpers in the Second Group — who have the same chance for the job as the seasoned professional because *new faces have the same clout as familiar faces.* There is no discrimination in the music business . . . not by age or sex or race or handicap or even talent. Everybody works.

So, right here is where you make up your mind that to be considered a professional you must merely behave like a professional. You invest yourself for profit. You are now in the same fraternity with the same privileges and opportunities as all the great and rich and famous because, as Carll Tucker has pointed out: In today's world, you are not judged on the basis of what you have done but on the basis of what you are *perceived* to have done.

— The professional takes as few chances as possible.

— The professional is a member of the business community, not the music community.

— The professional instills confidence by avoiding all that is negative in the "showbiz" stereotype.

— The professional is envied by everyone.

— The professional knows the difference between a career step and a rainbow. He does not chase rainbows. He looks for continuity of income while waiting for the big score.

HOW TO GET STARTED

In subsequent chapters, we'll discuss the best way to define precisely what the job is and how to do it. But first, we have to get the job!

Pretend, just for a moment, that you are not a musician. The whole world of music is an enigma to you. You know nothing about music except that it is glamorous and a little sinister. The pop record world is filled with very attractive types who aren't really dependable and their management is cutthroat. The concert artists are often temperamental.You know that half of the music world is fake but you don't know which half. You are sure that buying music is an expensive and frightening activity. But one thing is clear: Music Works! You know that people will come into your store if you hire a brass band. People will dine in an ordinary restaurant if there's a keyboard in the background. People will dress up and pay off the new Hospital Fund if you can supply an evening of Gershwin or Mozart. People will go without dinner to pay to hear someone sing to the guitar. And people will hire baby sitters every weekend just to dance to a very ordinary duo or trio!

There isn't a commercial activity in the world that can't be helped by music.

You, as a non-musician know you need music. Your daughter's wedding

continued on page 41

SONG STRUCTURE

by Raphael Crystal

Every piece of music has a form — that is, a design, a plan, a method of organization. A piece of music is usually made up of various sections, and in analyzing the form we ask how long the sections are, whether they are the same, similar, or different, etc. In a song the lyrics also have a form (the number of lines and stanzas, the rhyme scheme, etc.) but in this article we will be concerned with *musical* form.

The songs in this issue of Sheet Music Magazine provide a good introduction to the subject of form. Half of them are "contemporary folk songs" (i.e. songs in folk song style by present-day writers), and these have relatively short and simple forms. The other half of the issue is devoted to theatre songs by Leslie Bricusse and Anthony Newley; these have more extended and complicated forms.

Let us begin by looking at one of the folk songs, Woody Guthrie's *This Land Is Your Land.* Here is the melody line, together with the text of the first verse. For easy reference we have numbered the measures:

THIS LAND IS YOUR LAND

Words and Music by
WOODY GUTHRIE

Chorus
G D G7 C
THIS LAND IS YOUR LAND
This land is my land from Cal - i - for - nia to the New York is - land
C G
From the red wood for est to the Gulf Stream wa - ters;
D7 G
1.2.3. (to Verse) 4.(Fine) G
This land was made for you and me.
me.

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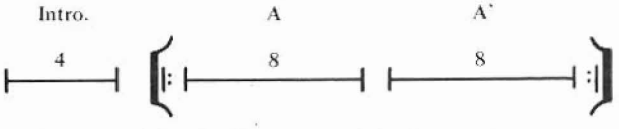
The song begins with a short instrumental introduction. As is often the case, the introduction is taken from the last four bars of the song (i.e. measures 17-20). Measure four presents an interesting problem: does it belong to the introduction or to the song proper, since the voice enters on the second beat? Here an important principle comes into play. In general, our sense of form depends on what happens on the *downbeat* of the measure. Therefore measure four should be considered part of the introduction. The second, third and fourth beats constitute an extended upbeat to the following measure, and the song proper begins with measure five.

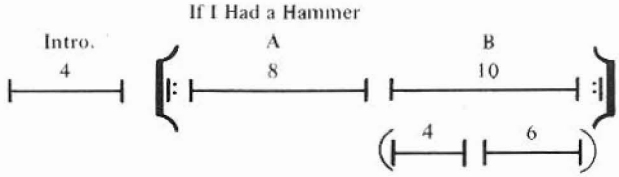
The song falls into two eight-bar sections: measures 5-12 and measures 13-20. The two sections begin in exactly the same way, but they end differently. On the diagram below the two sections are represented by the symbols A and A'. Notice that the diagram only accounts for 20 measures. This is because measures 21-22 are simply an alternate version of measures 19-20; they do not affect the form of the song.

This Land Is Your Land

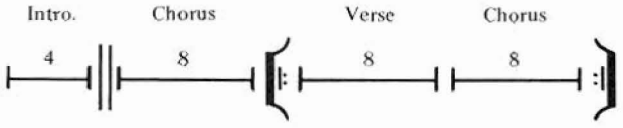


Four-bar introductions and eight-bar sections are very typical, but they do not represent the only possibilities. Pete Seeger's *If I Had A Hammer* consists of an eight-bar section and a ten-bar section. Here the sections are quite different, so they are designated A and B on our diagram. The ten-bar B section can be subdivided into two phrases of four and six bars respectively. As before, there is a four-bar introduction.

If I Had a Hammer



Several of the folk songs have a "chorus" and "verse." These terms have various meanings in music, but in the context of a simple folk song the "verse" is a section of music that is sung to different lyrics each time it is heard, while the "chorus" always has the same lyrics. The two sections alternate, usually in the pattern: Chorus-Verse-Chorus, etc. In the familiar *Tom Dooley* the chorus and verse are both eight measures long. In fact they have practically the same melody; only the rhythm is slightly changed in order to accommodate the lyrics of the verse. There is a four-bar introduction.



In Pete Seeger's *Turn! Turn! Turn!* the term "refrain" is used instead of "chorus," but it means exactly the same thing. The refrain is eight bars long and the verses are either 10½ or eleven bars long. In Shel Silverstein's *The Unicorn,* unlike the other songs, the verse is heard *before* the chorus. Each statement of the verse is preceded by an interesting 2½-bar introduction.

Turning to the other half of this issue, we find the more extended songs of Bricusse and Newley. Let us look at the melody line of their *Who Can I Turn To*:

Who Can I Turn To
(When Nobody Needs Me)

Words and Music by
LESLIE BRICUSSE and
ANTHONY NEWLEY

Slowly with expression

Cmaj.7 C6 Dm7 G7 Dm7 G7
Who can I turn to when no - bod - y needs me? My
C C6 Cmaj.7 C Gm Gm7 C9
heart wants to know and so I must go where des - ti - ny leads me. With
F F6 Fmaj.7 F Em7 Cmaj.7 Am Am7 Fmaj.7 Dm6
no star to guide me, and no - one be - side me, I'll go on my way, and
Em7 A7 Dm Dm7 G7 Cmaj.7 C6
af - ter the day, The dark - ness will hide me; And may - be to - mor - row
Dm7 G7 Dm7 G7 C C6
I'll find what I'm af - ter I'll throw off my sor - row,
Cmaj.7 C Gm Gm7 C9 F F+
beg steal or bor - row my share of laugh - ter. With you I could learn to,
Dm6 E7 Am Am#7 Am7 F C6 Dm7 D♭7
with you on a new day, But who can I turn to if - you turn a -
1. C6 Dm7 G13 2. C6 Dm7 G13 Cmaj.7 C6
way? way?

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Sail The Music Boat!
Sheet Music Magazine's 2nd Music Cruise To Bermuda Sails From New York

SAIL THE MUSIC BOAT! YES, SHEET MUSIC MAGAZINE'S SECOND MUSIC CRUISE TO BERMUDA IS BEING BOOKED NOW. Don't miss the boat this year – Last year's cruise was a great success (and lots of fun), so this year we're going again, with MORE SEMINARS – for Piano, Organ, and Guitar.

Enjoy the luxury of sailing to beautiful Bermuda, while participating in our program of MUSIC SEMINARS AT SEA. Our editors and guest lecturers will conduct extensive workshops and classes on a fascinating variety of subjects. (See the complete schedule of seminars on the opposite page). And, of course, Holland America's shipboard staff will cater to you while at sea, and while the S.S. Volendam is anchored in Bermuda.

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Holland America to Bermuda

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Music Seminars at Sea

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2. BASIC THEORY: *Basic Chord Spelling*

How chords are created from scale tones. The Roman Numeral system. A look at major and minor triads, as well as diminished and augmented triads. How you can start using your chord knowledge to play pop songs.

3. BASIC/INTERMEDIATE THEORY: *Circle of 5ths, Part I*

What the circle of 5ths is and how it works. Examples in classical and popular music, and how great composers of each type of music have used it. This seminar a must for those looking for a better understanding of harmony, especially for playing by ear, improvising, composing, or faking tunes.

4. INTERMEDIATE THEORY: *7th Chords and Beyond*

The basic chord of 'pop' music, the 7th Chord is examined in detail, in all its forms and inversions. How you can put it to work to make standard sheet music arrangements sound more professional. Special 'pop' voicings, and using 7th Chords to create runs and fills. Beyond the 7th Chord, to 9th, 11th, and 13th Chords.

5. INTERMEDIATE THEORY: *Transposition*

Transposing songs to a new key is no big mystery, once you know how. Beginning a program of self-taught transposition. Play songs in any key by applying certain numeric fundamentals.

6. ADVANCED THEORY: *Circle of 5ths, Part II*

Using the circle of 5ths for composing, chord substitution, modulating from one key to another, creating intros, endings and fills.

7. INTERMEDIATE/ADVANCED: *Faking a Tune* (Standards, Show Tunes, Contemporary, and Latin)

How to go about improvising your own style or interpretation of a given song. Working with melody line and chord symbols, such as a lead sheet, to create your own keyboard arrangements or accompaniment.

8. GENERAL MUSICIANSHIP: *Sightreading and Ear Training Workshop At The Keyboard*

How to guide yourself through a program of sightreading study whereby you can improve your sightreading ability far beyond what you ever expected. Draw upon your knowledge of intervals and chords to recognize harmonic and rhythmic patterns at a glance.

9. ORGAN: *Early Grades*

Grappling with the growing pains of becoming an organist. Pedals, registrations, exercises, special tricks and techniques to speed one's progress.

10. ORGAN: *Intermediate/Advanced Grades*

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11. POLYCHORDS & CHORD SUBSTITUTION:

Creating the "now" sounds through the polychord technique. Make older songs have a fresh new sound by utilizing harmonic nuances through polychords. Also add more interest and professional sound to your playing by using different chords than those written on the sheet music.

12. TEACHING

An overview of teaching techniques for piano, especially for young students. Looking at your student from a new point of view. How to keep the "blahs" from setting in. Some fresh ideas for you to consider.

13. BASIC GUITAR: *Left- and Right-Hand Drills*

Learning to use *all* the fingers of both hands to facilitate picking and strum patterns (right hand), and scale patterns (left hand). Warm-up exercises stressing economy of motion necessary for speed and accuracy. An introduction to TABLATURE notation.

14. BASIC GUITAR: *The Basic Chords*

A review of the basic repertoire of "open chords" with emphasis on proper fingering and hand position. A discussion of triads and seventh chords, and how to figure out chords on your own.

15. BASIC GUITAR: *Accompaniment Strums*

Folk-style patterns in 3/4 and 4/4 time, using full chords and arpeggios.

16. INTERMEDIATE GUITAR: *Movable Chords*

Learning to form "bar" chords, with the most frequently-used positions and combinations. Learn how a knowledge of bar chords aids in transposition.

17. INTERMEDIATE GUITAR: *Embellishments: Bass Runs, Left-Hand Techniques*

Become fluent in bass runs to tie chords together and create counterpoint to melody. Use the techniques of Hammering-On, Pulling-Off, and "Bending" strings to add spice to your accompaniment patterns.

18. INTERMEDIATE GUITAR: *Chord Substitution*

Of vital importance in creating your own accompaniment, creating more interesting arrangements from printed music or from memory. An understanding of the Roman Numeral system is helpful. This seminar will pull together music theory, basic and movable chord forms and enable you to become a creative guitar player and accompanist.

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standard piano arrangements

A SALUTE TO ANTHONY NEWLEY AND LESLIE BRICUSSE

from the Broadway production "STOP THE WORLD—I WANT TO GET OFF"

WHAT KIND OF FOOL AM I?

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY

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Dm9 Dm7 G7-9 Fm6 G7-9 Cmaj7 C C6
Tacet
think - ing of. What kind of man life is this? An emp - ty
mp p mp
D9(no A) D6 (no A) F♯ D7 D9 D C Gmaj7 Em7 Am7 D7
shell, a lone - ly cell in which an emp - ty heart must
G7sus4 G7 Cmaj9 C6 Cmaj9 C♯dim
Tacet
dwell. What kind of 1. 3. clown am I? What do I
2. lips are these that lied with
mp cresc. poco a poco
Dm9 Dm7 G7 G7 Em7 Em7-5
know of life? Why can't I cast a - way the mask of play and
ev - 'ry kiss, that whis-pered emp - ty words of love that left me a -
mf

A7
Em7-5
A7-9
Broadly
Tacet
Fmaj7
F6
live my life? Why can't I fall in love
lone like this? What kind of eyes are these
f
B♭9
C6
G bass
C
G bas
D7
Am7
D bass
D7
like an - y oth - er man? And may - be
that could not see What could be
till I don't give a damn? And may - be
Dm7
G bass
Dm7-5
G bass
1. 2.
C
Cmaj9
D7+5
C bass
1.3. then I'll know what kind of fool I am.
seen by ev - 'ry - bo - dy else but me?
G9
Tacet
3.
C
Cmaj9
D7+5
C bass
Dm7
C bass
G7-9
C
What kind of am.
mf
mp
rall.
mf

From the David Merrick-Bernard Delfont Production "THE ROAR OF THE GREASEPAINT - The Smell Of The Crowd"

Feeling Good

Words and Music by
LESLIE BRICUSSE and
ANTHONY NEWLEY

Slow blues tempo
Dm Dm7 G
Bird fly-ing high,
Fish in the sea,
mf
mp
Dm Dm7 G Dm Dm7 G F A Dm B♭maj7 B♭6
You know how I feel.
You know how I feel.
Sun in the sky,
Riv-er run-ning free,
You know how I feel.
You know how I feel.
Breeze drift-ing by,
Blos-som on the tree.
F G Dm B♭ Fmaj7 B♭maj7
You know how I feel.
You know how I feel.
It's a new dawn, it's a new day, it's a new life for
3
3

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G7
Gm7
Dm
G9
Dm
G9
1.
me
Feel - ing
Good.
Dm
G9
Dm
G9
Dm
F+
F
Fmaj7
2
Good.
Drag - on - fly out in the sun,
Bbmaj7
Fmaj7
F7
Dm
F+
Am
Fmaj7
F6
Bbmaj7
Bb6
F6
Dm
You know what I mean.
But-ter-flies all hav-ing fun,
You know what I mean.
Sleep in peace when day is done,
Bbmaj7
G9
F
Dm
Bb
Gm7
That's what I mean.
And this old world is a new world and a bold world
for

Dm G9 Dm G9 Dm Dm7 G Dm Dm7 G
me.
Stars when you shine, You know how I feel.
f
mp
Dm Dm7 G F A Dm B♭maj7 B♭6 F G
Scent of the pine, You know how I feel. Free - dom is mine, I know how I feel. It's a
Dm B♭ Fmaj7 B♭maj7 G7 Gm7
Dm B♭ Fmaj.7 B♭maj.7 G7 Gm7
new dawn, it's a new day, it's a new life for me Feel - ing
Dm G9 Dm G9 Dm G9 Dm6
Good.
decresc.
pp rit

From the David Merrick-Bernard Delfont Production "THE ROAR OF THE GREASEPAINT - The Smell Of The Crowd"

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Who Can I Turn To
(When Nobody Needs Me)

Words and Music by
LESLIE BRICUSSE and
ANTHONY NEWLEY

Slowly with expression

mf
Cmaj7 C6 Dm7 G7 Dm7 G7
Who can I turn to — when no - bod - y needs me? — My
mp - mf
C C6 Cmaj7 C Gm Gm7 C9
heart wants to know and so I must go where des - ti - ny leads me. — With
F F6 Fmaj7 F Em7 Cmaj7 Am Am7 Fmaj7 Dm6
no star to guide me, — and no - one be - side me, — I'll go on my way, and

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Em7 A7 Dm Dm7 G7 Cmaj7 C6
af - ter the day, The dark - ness will hide me; And may - be to - mor - row
Dm7 G7 Dm7 G7 C C6
I'll find what I'm af - ter I'll throw off my sor - row,
Cmaj7 C Gm Gm7 C9 F F+
beg steal or bor - row my share of laugh - ter. With you I could learn to,
Dm6 E7 Am Am#7 Am7 F C6 Dm7 Db7
with you on a new day, But who can I turn to if you turn a -
cresc.
C6 Dm7 G13 C6 Dm7 G13 Cmaj7 C6
1. 2.
way? way?
rit. e dim.
Ped. *

from the Broadway production "STOP THE WORLD–I WANT TO GET OFF"

Once In A Lifetime

Words and Music by
LESLIE BRICUSSE & ANTHONY NEWLEY

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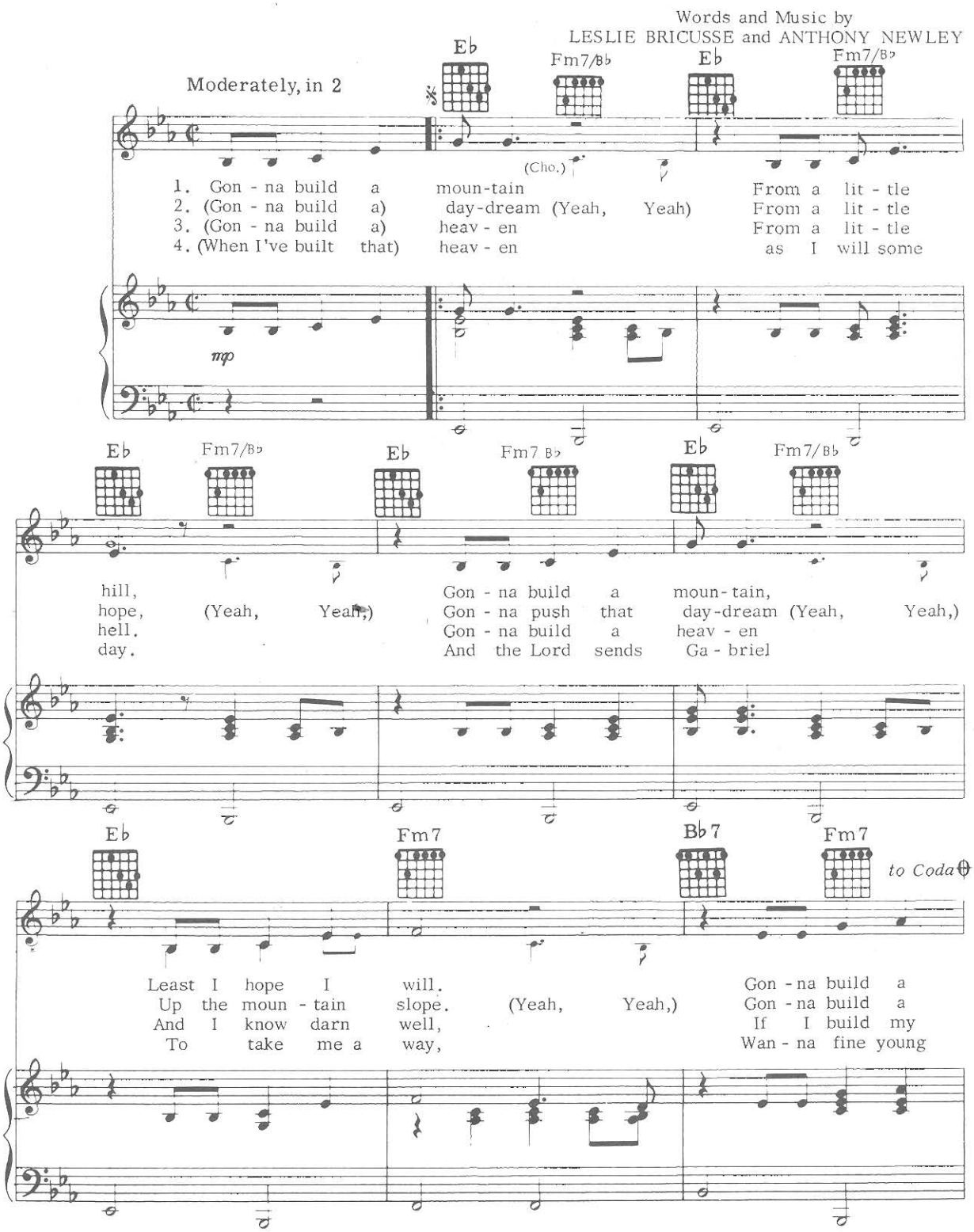
Eb
Bbm7
once in my life - time I feel like a gi - ant I
Eb
Ab 4fr
Bbm
Eb7
Bbm7
Eb7
soar like an ea - gle As tho' I had wings, For
Abmaj7
Gm7
Fm7
Ebmaj7
Eb7
Abmaj7
Bbm6
C7-9
this is my mo - ment My des - ti - ny calls me, And
Fm7
Gm7
Eb
Fm7
Dm7
G7
Cm7
F7-5
Fm7
Bb7
tho' it may be just once in my life - time I'm going to do great
f
Eb
Fm7
Bb7
Eb
Bbm7
Eb6
things. Just things.
mf
mp
rit.

from the Broadway production "STOP THE WORLD–I WANT TO GET OFF"

GONNA BUILD A MOUNTAIN

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY


Moderately, in 2
Eb
Fm7/Bb
Eb
Fm7/Bb
(Cho.)
1. Gon - na build a moun-tain From a lit - tle
2. (Gon - na build a) day-dream (Yeah, Yeah) From a lit - tle
3. (Gon - na build a) heav - en From a lit - tle
4. (When I've built that) heav - en as I will some
mp
Eb
Fm7/Bb
Eb
Fm7 Bb
Eb
Fm7/Bb
hill,
hope, (Yeah, Yeah,)
hell.
day.
Gon - na build a moun-tain,
Gon - na push that day-dream (Yeah, Yeah,)
Gon - na build a heav - en
And the Lord sends Ga - briel
Eb
Fm7
Bb7
Fm7
to Coda
Least I hope I will.
Up the moun - tain slope. (Yeah, Yeah,)
And I know darn well,
To take me a way,
Gon - na build a
Gon - na build a
If I build my
Wan - na fine young

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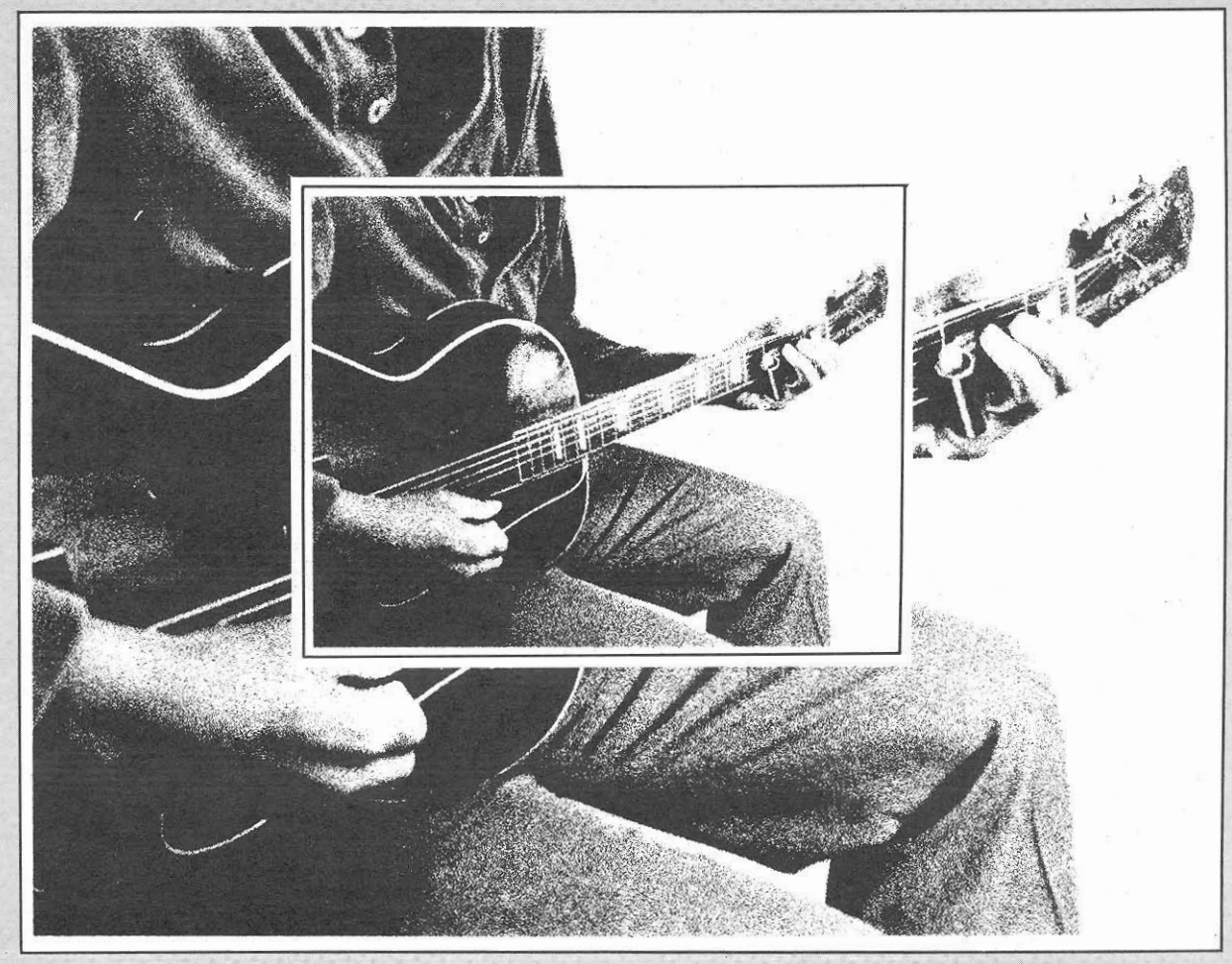
Eb
Eb7
Abmaj7
moun-tain,
day-dream, (Yeah, Yeah,)
moun-tain
Gon-na build it high.
Gon-na see it through. (Yeah, Yeah,)
With a lot of care,
Db9
Eb
Cm7
Fm7
Bb7
I don't know how I'm gon-na do it, on-ly know I'm gon-na
Gon-na build a moun-tain and a day-dream, gon-na make 'em both come
And take my day-dream up the moun-tain, heav-en will be wait-ing
Eb
Fm7
1. 2.
Eb
3.
Eb
D.S. 𝄋 al Coda
try.
true. (Yeah, Yeah,)
there.
2. Gon-na build a
3. Gon-na build a
4. When I've built that

Coda
Eb
Db9
Abmaj7
son
to take my place.
to take my place.
Db9
Eb
Cm7
I'll leave a son in my heav - en on
I'll leave a son in my heav - en on
Fm7
Bb7
Eb
Fm7/Bb
Fm7
1
earth with the Lord's good grace.
With a fine young
Fm7
Eb
Fm7
Eb
2.
earth with the Lord's good grace.



GREAT FOLK HITS

If I Had A Hammer

(The Hammer Song)

Words and Music by
LEE HAYS and
PETE SEEGER

With steady rhythm

mf
Guitar → D
(Capo up
1 Fret)
Keyboard → Eb
A7
Bb7
1. If I Had A Ham - mer, I'd ham - mer in the
2. (If I had a) bell, I'd ring it in the
3. (If I had a) song, I'd sing it in the
4.(Well I got a) ham - mer, And I've got a
mp
D
Eb
morn - ing, I'd ham - mer in the ev - 'ning
morn - ing, I'd ring it in the ev - 'ning
morn - ing, I'd sing it in the ev - 'ning
bell, And I've got a song

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D7
Eb7
A7
Bb7
D
Eb
all o - ver this land; I'd ham-mer out dan - ger,-
all o - ver this land; I'd ring- out dan - ger,-
all o - ver this land; I'd sing- out dan - ger,-
all o - ver this land; It's the ham-mer of jus - tice,-
mf
Bm
Cm
G
Ab
I'd ham-mer out a warn - ing,- I'd ham-mer out
I'd ring- out a warn - ing,- I'd ring- out
I'd sing- out a warn - ing,- I'd sing- out
It's the bell- of- free - dom,- It's the song a - bout
D
Eb
G
Ab
D
Eb
A7
Bb7
D
Eb
G
Ab
D
Eb
A7
Bb7
love be - tween all of my broth-ers, All- o - ver this
love be - tween all of my broth-ers, All- o - ver this
love be - tween all of my broth-ers, All- o - ver this
love be - tween all of my broth-ers, All- o - ver this
1.2.3.
D
Eb
G
Ab
D
Eb
4.
D
Eb
G
Ab
D
Eb
land.- 2. If I had a
land.- 3. If I had a
land.- 4. Well I got a land.-
mp

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THE UNICORN

Words and Music by
SHEL SILVERSTEIN

Moderately Slow

mf
F
C7
F
VERSE
1. A long time a - go when the earth was green, There was more kinds of an-i-mals then you've ev - er seen. And they'd
mp
F7
B♭
F
C7
F
run a-round free while the world was be - ing born, And the love-li-est of all was the U - ni - corn.
F
C7
F
CHORUS
There was green al - li-ga-tors and long necked geese, — Hump back cam - els and chim-pan - zees, —
mf
F7
B♭
F
Cats and rats and e - le-phants but sure as you're born, — The love - li - est of all was the

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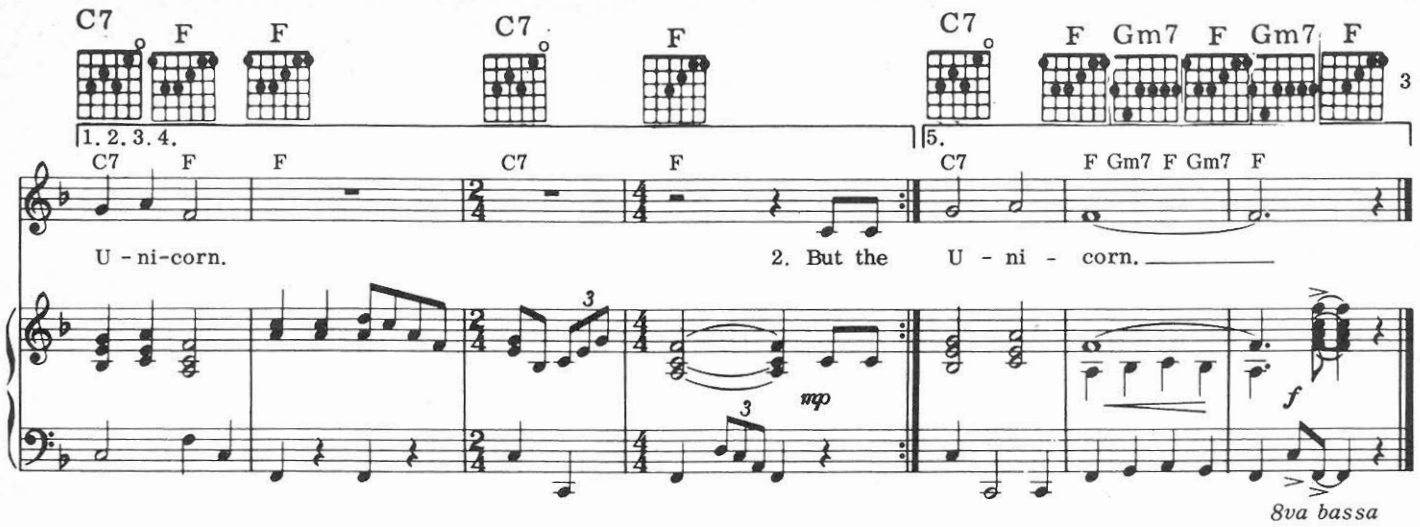


2. But the Lord seen some sinnin' and it caused him pain,
He says, "Stand back, I'm gonna make it rain.
So hey, Brother Noah, I'll tell you what to do,
Go and build me a floating zoo."
CHORUS:
"And you take two alligators and a couple of geese,
Two hump back camels and two chimpanzees,
Two cats, two rats, two elephants, but sure as you're born,
Noah, don't you forget my unicorns."

3. Now Noah was there and he answered the callin',
And he finished up the ark as the rain started fallin',
Then he marched in the animals two by two,
And he sung out as they went through:
CHORUS:
"Hey Lord, I got you two alligators and a couple of geese,
Two hump back camels and two chimpanzees,
Two cats, two rats, two elephants, but sure as you're born,
Lord, I just don't see your unicorns."

4. Well, Noah looked out through the drivin' rain,
But the unicorns was hidin'—playin' silly games,
They were kickin' and a-splashin' while the rain was pourin',
Oh them foolish unicorns.
CHORUS: Repeat 2nd Chorus.

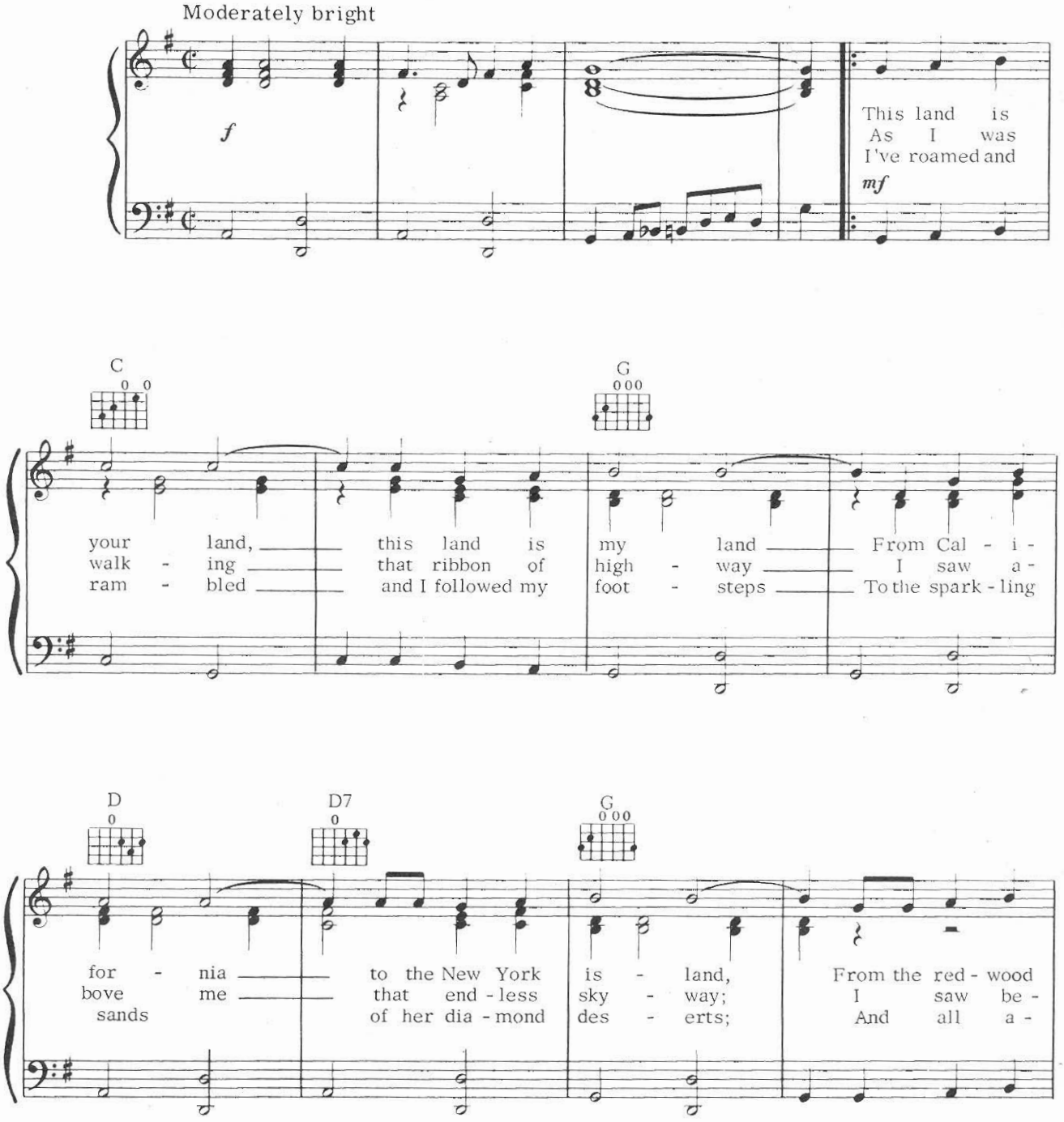
5. Then the ducks started duckin' and the snakes started snakin',
And the elephants started elephantin' and the boat started shakin',
The mice started squeakin' and the lions started roarin',
And everyone's aboard but them unicorns.
CHORUS:
I mean the two alligators and a couple of geese,
The hump back camels and the chimpanzees,
Noah cried, "Close the door 'cause the rain is pourin',
And we just can't wait for them unicorns."

6. And then the ark started movin' and it drifted with the tide,
And the unicorns looked up from the rock and cried,
And the water came up and sort of floated them away,
That's why you've never seen a unicorn to this day.
CHORUS:
You'll see a lot of alligators and a whole mess of geese,
You'll see hump back camels and chimpanzees,
You'll see cats and rats and elephants but sure as you're born,
You're never gonna see no unicorn.

This Land Is Your Land

Words and Music by
WOODY GUTHRIE

Suggested strum for guitar: BASIC SCRATCH STRUM


Moderately bright
f
This land is
As I was
I've roamed and
mf
C
G
your land, this land is my land From Cal - i -
walk - ing that ribbon of high - way I saw a -
ram - bled and I followed my foot - steps To the spark - ling
D
D7
G
for - nia to the New York is - land, From the red - wood
bove me that end - less sky - way; I saw be -
sands of her dia - mond des - erts; And all a -

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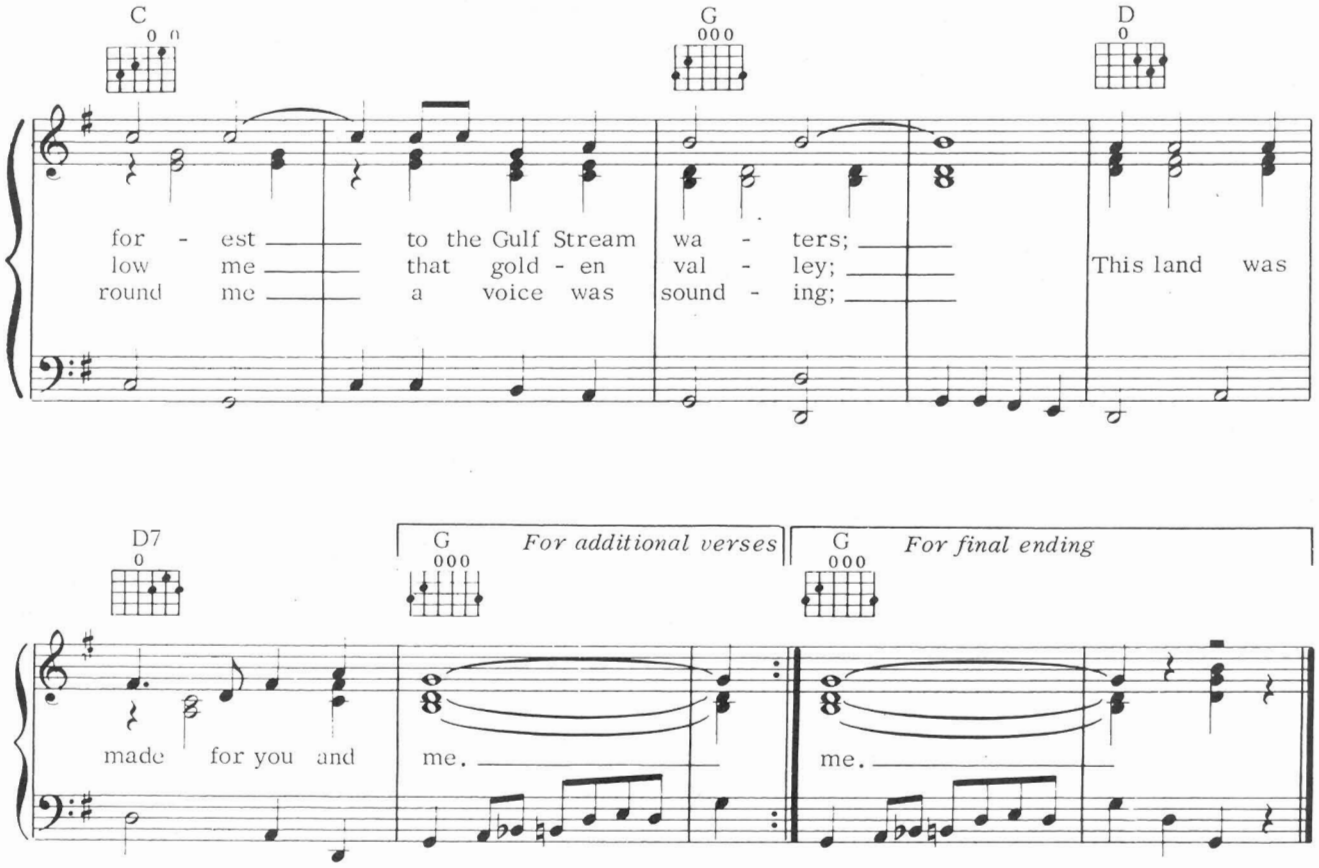

4. One bright Sunday morning in the shadows of the steeple
By the Relief Office I seen my people;
As they stood there hungry, I stood there whistling:
This land was made for you and me.

5. When the sun came shining, and I was strolling,
And the wheat fields waving and the dust clouds rolling,
As the fog was lifting a voice was chanting:
This land was made for you and me.

6. Nobody living can ever stop me,
As I go walking that freedom highway;
Nobody living can ever make me turn back,
This land was made for you and me.

7. As I went walking, I saw a sign there,
And on the sign it said "No Trespassing."
But on the other side it didn't say nothing,
That side was made for you and me.

TOM DOOLEY

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Words and Music
Collected, Adapted and Arranged by
FRANK WARNER
JOHN A. LOMAX
and ALAN LOMAX

From the singing of Frank Proffitt

Moderately

f
Chorus
G
D7
Hang down your head, TOM DOO-LEY, Hang down your head and cry,
mf
Am7
D7
Am
Am7
D7
G
Hang down your head, TOM DOO - LEY, Poor boy, you're bound to die.
G
D7
Verses
1. I met her on the moun-tain, And there I took her life, I
2. This time to - mor - row, Reck - on where I'll be? If it
3. This time to - mor - row, Reck - on where I'll be?
p

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Am7 D7 Am Am7 D7 G
met her on the moun-tain And stabbed her with- my knife.
had-n'- a been for Gray-son I'd-a been in Ten - nes - see.
In some lone - some val - ley A - hang-in' on a white oak tree.
Chorus
G
Hang down your head, TOM DOO-LEY, Hang down your head and
mf
D7 Am7 D7
cry, Hang down your head, TOM DOO - LEY, Poor
Am Am7 D7
1.2. G
3. G
boy, you're bound to die. die.
sfz

Turn! Turn! Turn!
(To Everything There Is A Season)

Words: Book of Ecclesiastes
Adaptation and Music by
PETE SEEGER

Moderately (not too fast)
Refrain
To ev - 'ry - thing (turn,
turn, turn) There is a sea - son (turn, turn, turn) And a
time for ev - 'ry pur - pose un - der heav - en. heav - en.
To Verses 1, 2, 3 and 4
Fine
Verse 1
A time to be born, a time to die; a time to plant, a time to reap; A time to
kill, a time to heal; a time to laugh, a time to weep. To ev - 'ry -
D.S. al Verse 2

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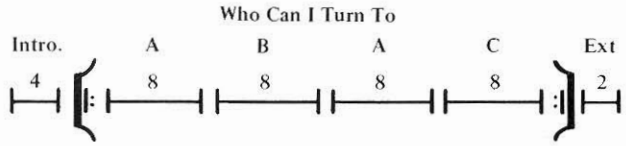
Verse 2
C G7 C G7 C
A time_ to build up, a time_ to break down; a time to dance, a time to mourn; A
mp
G7 C F G7 C
time to cast_ a - way stones, a time to gath - er stones_ to - geth - er._____ To ev - 'ry -
D.S. al Verse 3
mf
Verse 3
C G7 C G7 C
A time of love, a time of hate; a time of war, a time of peace; A
mp
G7 C F G7 C
time you may em - brace, a time to re - frain from em - brac - ing._____ To ev - 'ry -
D.S. al Verse 4
mf
Verse 4
C G7 C G7 C G7
A time to gain, a time to lose; a time to rend, a time to sew; A time to love, a time to
mp
C F G7 C
hate; a time for peace, I swear it's not too late._____ To ev - 'ry -
D. S. al Fine
mf

continued from page 9

Here the four-bar introduction is followed by a song consisting of four eight-bar phrases. Let us call measures 5-12 section A, and measures 13-20 section B. The start of measure 21 is the midpoint, and most important dividing line, of the song. Measures 21-28 consist of a repetition of A, while measures 29-36 constitute a new section, which we will call C. Measures 37-38 are an alternate version of measures 35–36. But measures 39-40 introduce something new: they add a two-bar instrumental extension at the end of the song, as indicated on our diagram.

Notice that harmony plays an important part in the formal logic of the song. Section A is followed by section B, which is inconclusive because it ends on a V7 chord (the G7 in measure 20). Section A is heard again, and now section C provides a satisfying conclusion because it ends with a I chord (the C6 in measure 35).



32 bars is a typical length for "standard" tunes and theatre songs. And, the kind of form that we have seen in *Who Can I Turn To* is one of the standard ways of organizing those 32 bars. *What Kind of Fool Am I* also has an A-B-A-C form (don't be misled by the rather unusual placement of the repeat signs). *Once In a Lifetime* makes use of essentially the same form, although it is better described as A-B-A-B'.

As you play or sing through the songs in this issue, notice how the formal schemes give shape and coherence to the music. Analyzing the form of a song may give you some ideas about how to perform it: for example, the beginning of a new section is often a logical place to change your keyboard arrangement, dynamics, or even the tempo. Your understanding of the form of a song is bound to influence the pacing, phrasing, and overall conception of your performance.

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RELIGION IN AMERICAN LIFE

continued from page 7

is coming up. The house-party next month. A singing commercial for the company. A cassette of someone playing a list of my client's favorite songs for the car stereo . . . what a gift! A cassette of accompaniment of songs I like to sing, made and played in my own key! A honky-tonk party in the basement! A 'Fifties Party! Where am I going to get someone to take care of my music needs? Not some flake! Someone like me . . . someone I can trust . . . but someone who knows how to make music!

Okay, stop pretending. Now you are again a musician who would like to make some money for his music.

One of the many blessings musicians have is their creativity and I'd like you to utilize it right now with the following exercise: Pick up the Yellow Pages of the telephone directory and read it like a novel. Keep a pad and pencil by your side and jot down exactly how your particular musical talent could help each of the people who advertise in the Yellow Pages. Those merchants and service-oriented people who appear in the Yellow Pages are really salesmen and women selling themselves. Sales people are the easiest to sell . . . ask anybody in Sales! (Don't try to sell them yet! Wait a while and get them to try to sell *you* into appearing on their behalf!)

Now that you know that there is a world out there filled with people who need you and want to hire you, the next step is to let them know you are available. Very busy at the moment. Reasonably expensive. Quite successful. But, quite possibly, available.

I sent questionnaires to leading society bandleaders in New York and Washington in order to find out which was the most effective medium for advertising their services. They all agreed that they never wasted a penny of advertising budget . . . it was all good . . . newspaper, radio, Yellow Pages, color pictures . . . but the best medium was the cheapest. The best way to get jobs is the old-fashioned business card!

There's an old show-biz maxim that goes "If you want to become an agent, just have cards printed!" That's even more true today in the music business because so few musicians take the trouble to do it, or have the attitude, "if you can't remember me from my music, I don't want to work for you." Let me say that I've seen dozens of deals lost because the buyer asks the musician for his card and the musician scratches his head and says, "Oh, I don't have any of them on me at the moment." Musicians somehow feel that they're "selling out" if they approach their art as a business. It's better to have them and not need them than to need them and not have them. This has nothing to do with *art,* remember? But a great deal of artistry must come into play when composing and designing the card. Take yourtime on this and follow this procedure:

Take twenty or so 3/5 filing cards and fold them in half. Your job now is to print your name, address and telephone ' number in various patterns across the card until you find an arrangement that you can live with. Next, try drawing some kind of small design made from your initials or your instrument. This logo should symbolize your style of playing and represent you in a non-verbal way just as much as your name represents you in words.

Here is where you must be strong enough to fight the old myths that say people won't want to buy your service. Let's say you are an ordinary piano player and you can't play any pop piece without the music. Wisdom tells you not to pitch the local night clubs because you can't bring your music and read it in public. That's completely wrong. Many First-Rate soloists habitually keep sheet music on file at the job site and even a little lamp to read by. (The trick is to be able to handle the pages quickly and get to the next selection without losing the audience. Schedule yourself so that you can play a song from memory every once in a while to show your face to the listener. They're generally not looking or listening anyway. If you're playing a grand piano, lay the music desk flat and read it like a book. Always bring a cushion and try to sit as high as possible, so that you're looking down at your music and. not up. This body posture seems to indicate to the audience the difference between a professional and an amateur!)

This person's card should read as classy as possible, to make an asset out of a distinct liability. The club owner can buy people who play by ear all day long. Now, he wants to better himself. So your card does not read "Good Times With Jolly Joe". If you must read music, your card should say something like: *Joseph Smith, pianist* or *Joseph Smith, his piano and orchestra.* If you are an ear pianist, who doesn't want to be a "Good Times With Jolly Joe" type, your classy card may read, since you can't read music, *Piano Interpretations by Joseph Jones.*

Another myth says that professional music is all rock, or all disco, or all country, or all kids, or all punk . . . and the fact is that music is never *all* anything. In printing your card, however, you must pinpoint your market. Your card must say what you think the reader will want it to say. For example, if you want to play at a hotel lounge with your band, your card must not say *Joseph Green and his Orchestra* . . . no, that's for country clubs. For hotels, the fashion is to call the group by a non-collective name. Simply, *Roller Coaster,* or *Cinnamon* or *Rainbow.*

If you are an ordinary guitar player or organist, but you play a mean uke or accordian, you'll want to have cards printed for specific services. There are many clubs that specialize in ethnic music, or music from a certain period or singalong rooms. Your card should be printed to say just what the club owner wants to see: *Denny O'Reilly Malarky Malone, saloon singer* would be hired without an audition at any Irish pub! Any 'twenties room would hire a retired policeman or librarian if his card read: *Banjo Freddie.* A middle-aged housewife could get a job without playing a note if she could sing ten songs from the 'Thirties and her card read *Peaches LaTour, the singing Grandmother.*

Have lots of different cards printed. One job will pay for all the cards you'll ever use. Research has shown that cards are never more than half used when they become obsolete. So use them.

Now that you've decided what your cards will say, and you've drawn them out on the 3/5 filing cards, go to the newest printer in town and show him or her what you think you want. This way you can avoid the tyranny of the stock book as, together, you work out the simplest solution. Then, buy the smallest quantity. You only need one at a time.

Second Annual SHEET MUSIC MAGAZINE

Songwriting Contest

Sheet Music Magazine wants to be *your* friend in the music business. Prizes will be awarded for up to ten songs which we think deserve national recognition. Here's what you may win if your song is selected . . .

★ Cash Award of $500 to top 3 songs ★ Professionally recorded 'demo' of top 3 songs ★ Publication of your song in SHEET MUSIC MAGAZINE ★ 100 copies of your song professionally arranged and engraved in sheet music form for your own personal distribution!

AND. . .the best prize of all!

We at Sheet Music Magazine will personally get behind each prize-winning song and promote it to *our* friends in the music business. Whether or not a song ever becomes a hit is ultimately decided by the music-buying public. However, if your song is a winner in our contest, we at SHEET MUSIC MAGAZINE will do our best to promote that song to our contacts in the music industry.

Entry Form

1. Song Title _____
   (please print clearly)
2. Name of person entering: _____
3. Address _____
4. City _____ State _____ Zip _____
5. Telephone No. _____
6. Collaborator's Names (if any): _____
   _____
   _____
7. I hereby certify that all the information contained on this entry form is true and accurate. I also certify that I have read SHEET MUSIC MAGAZINE's SONGWRITING CONTEST RULES AND REGULATIONS which are incorporated herein, and that I agree to be bound by them.
   Signature: _____ Date: _____
8. Entry fee: Please make check payable to Sheet Music Song Contest.
   Total: $5.00 per song entered.
   Send to: Sheet Music Contest
   223 Katonah Ave.
   Katonah, N.Y. 10536

Note: A SEPARATE ENTRY FORM (OR FACSIMILE) IS NEEDED FOR EACH SONG.

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Record your song on a CASSETTE TAPE (No reel-to-reel or 8-track cartridges, please). With your cassette, send a clear LYRIC SHEET, as well. (This is the format required by music publishers today) You may send a lead sheet, but all we require is a cassette and lyrics. Only songs with *words* and *music* are eligible.

You may record more than one song on your cassette, but a separate entry form is required for *each song.*

ALL TYPES OF SONGS COMPETE

All songs will be judged on their own merits, whether they are Pop, Country, Folk, Jazz, etc. You may indicate, if you wish, what type of song you are entering, but there are no prizes for specific categories.

Your song is *Your Property.* You retain all rights, including copyright, to your song. All songs will be used by SHEET MUSIC MAGAZINE only in conjunction with the Sheet Music Magazine Songwriting Contest.

Please read the rules and Regulations Carefully, as well as the Instructions For Entrants.

Deadline

All entries for this year's contest must be postmarked by April 1st, 1980. Entries arriving after this date will be returned unopened.

Instructions For Entrants

1. Record your song on tape cassette. A fancy recording or arrangement is *not* necessary. In fact, the simpler the recording the better.

2. Print the lyrics to your song on a separate sheet of paper, and staple this Lyric Sheet to your Entry Form. Please write as neatly and legibly as possible.

3. If you are entering more than one song, please make a photocopy of the entry form for each additional song, and attach each Entry Form to the appropriate Lyric Sheet. Each entry requires a separate entry fee.

4. Be sure to include on each song your Name, Address, City/State/Zip, and Telephone Number.

5. We cannot return your entries to you, so please do not send us your only copy of your song.

6. Print your Name and Address clearly on the outside of your package.

SHEET MUSIC MAGAZINE (SMM) SONGWRITING CONTEST RULES AND REGULATIONS.

1. This contest is open to all persons with the exception of employees of Sheet Music Magazine, their relatives, as well as any employees or relatives thereof of any agency appointed by SMM.

2. Each contestant warrants and represents that the entry is not an infringement of copyright or any other rights of any third party, and that the contestant has the right to submit the entry to SMM in strict accordance with these Rules and Regulations. Each contestant by this entry, indemnify and hold SMM, its agent, independent contractors, licensees, and assigns harmless form and against any claims inconsistent with the foregoing.

3. Each contestant warrants that no element of this entry has been released for commercial sale or use in any medium, be it lyric or musical composition, prior to June 1, 1980.

4. Only one name shall appear as songwriter in Item #2 on the entry form for the purposes of prizes designation. All prizes will be paid to said songwriter. (In cases of collaboration, please select only one name for contest entrant. All composers' names and lyricists' names will appear on prize-winning sheet music and promotional material, however.)

5. The contestant must enclose an entry fee of FIVE ($5.00) dollars for each composition to be considered. Any number of songs may be entered by contestant provided that a separate entry fee is paid for each song.

6. The entrant shall grant, or shall cause the copyright owner of the entry, if different than the entrant, to grant SMM the right to reprint the entry in its entire form for publication in SMM, or in any promotional material used in conjunction with the contest or future contests; to record the entry as a newly recorded version for non-sale promotional purposes as SMM sees fit.

7. No materials received by SMM from entrants will be returned. SMM shall exercise reasonable care in the handling of materials; but, assumes no responsibility for lost or damaged material.

8. All entries must be postmarked no later than April 1, 1980.

9. Each contestant acknowledges that SMM will have the right to publicize and print his or her name and likeness, and the fact that he or she won a prize in the contest.

10. Each entry shall be judged on the basis of originality, quality of musical composition and lyrical content, if applicable. Elaborate instrumentation is not a factor in judging. All decision of the screening panels and judges shall be final and binding upon SMM and all contestants.

11. Contestants agrees, by having entered the SMM Contest, to be bound by this Rules & Regulations, as well as the Instructions for Entrants.

12. This contest shall be void where prohibited by law.

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